

Homenaje al escultor  
Juan González Moreno

# SUITE SACRA

Orquesta de Cuerdas

PARTICELLAS  
VIOLA

EL LAVATORIO  
LA NEGACIÓN DE PEDRO  
CRISTO YACENTE  
LA SOLEDAD DE LOS POBRES  
ECCE HOMO  
EL SEPULCRO  
LA MIRADA DEL NIÑO

Salvador Martínez



# Viola

## EL LAVATORIO

### Escena de Pasión

sobre la antífona Gregoriana "Si égo Dominus" de Jueves Santo

Orquesta de cuerda

Salvador Martínez

Marcha  $\text{♩} = 73$

7 div.  $mf$

15 3

25 3

35  $f$

43

51

59 div.  $mp$

67 div.  $mp$

75

83 6

96 div.  $mp$  3

104



112



120



128



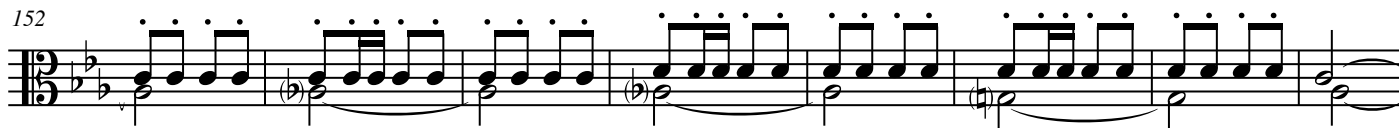
136



144



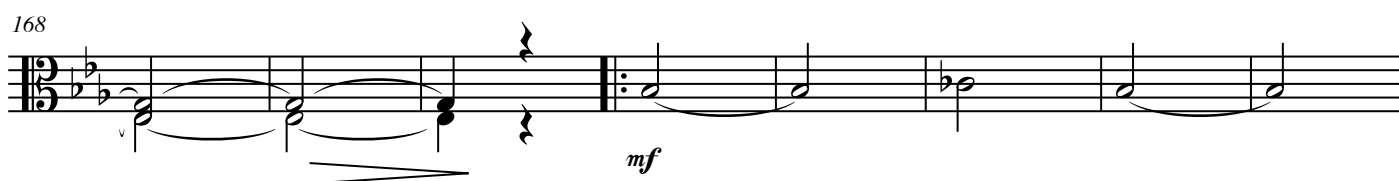
152



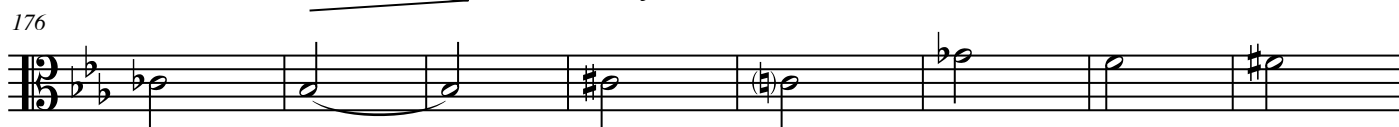
160



168



176



184



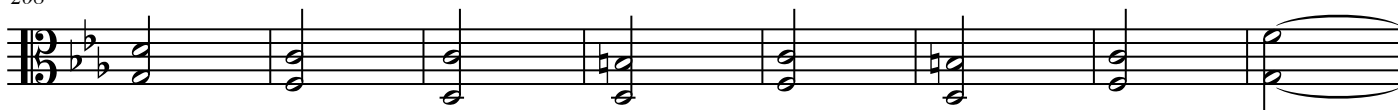
192



200



208



216



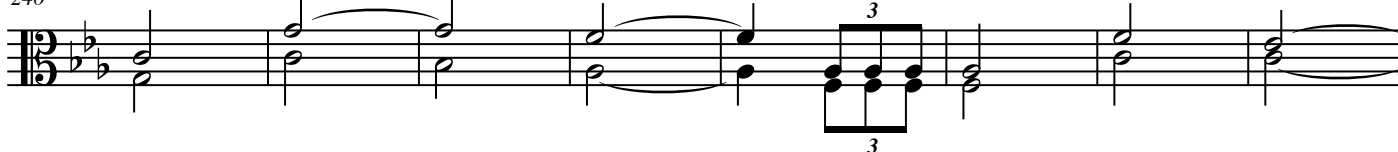
224



232



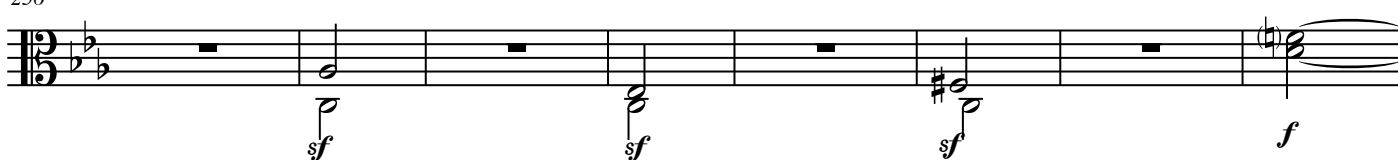
240



248



256



264



271



279



284



## La Negación de Pedro

Fuga  
op. 30

Orquesta de cuerda

Salvador Martínez

♩ = 120

4

*f*

7

11

*mp*

15

*f* *mf* *mp*

20

*f*

23

*p* *mf*

29

*sf*

33

crescendo *molto ff*

37

*p* crescendo *molto* *p*

43

## Viola

49



Tenuto

molto

A Tempo

55

*mp**mp*

61



crescendo

*rit.*

A Tempo

66

*accel.*

68



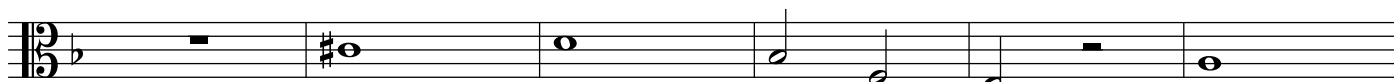
molto

*rit.*

73

*ff**fff*

77



súbito

*p**rit.**f**rit.**mf*

83



rallentando

molto

*mp**pp*

a Enrique González Semitiel

Viola

# CRISTO YACENTE

"Christus factus est"

Orquesta de cuerda

Salvador Martínez

*mp* *simile*

9 *mf*

17

25 *molto*

33 *a tempo* *molto legato*

41 Enérgico *f* *rit.* *f*

52 *mp* *mf*

59 *f* *mp*

68 *p* *pp*



# La Soledad de los Pobres

Cuarteto nº 2

## I CONFUSIÓN

Salvador Martínez

Allegro  $\bullet = 110$ 

Violin I

Violin II

Viola

Cello

Allegro  $\bullet = 110$ Allegro  $\bullet = 110$ Allegro  $\bullet = 110$ 

pizz.

arco

pizz.

arco

Vln. I

Vln. II

Vla.

Vc.

3

pizz.

arco

pizz.

Vln. I

Vln. II

Vla.

Vc.

arco

10

Vln. I

Vln. II

Vla.

Vc.

pizz. arco pizz. arco pizz.

Detailed description: This system contains measures 10 through 13. Vln. I starts with a half note G4, followed by a quarter rest, then eighth notes A4, B4, A4, G4, F#4, E4, and a half note D4. Vln. II has a half note G3, followed by a quarter rest, then eighth notes A3, B3, A3, G3, F#3, E3, and a half note D3. Vla. has a half note G2, followed by a quarter rest, then eighth notes A2, B2, A2, G2, F#2, E2, and a half note D2. Vc. has eighth notes G2, A2, B2, C3, followed by a quarter rest, then eighth notes D3, E3, F#3, G3, and a half note F#3. The Vc. part is marked 'pizz.' for the first two measures and 'arco' for the last two. There are crescendo markings for Vln. I and Vla. in measures 10 and 11.

14

Vln. I

Vln. II

Vla.

Vc.

pizz. arco

Detailed description: This system contains measures 14 and 15. Vln. I continues with eighth notes E4, D4, C#4, B4, A4, G4, F#4, and a half note E4. Vln. II has a quarter rest, then eighth notes G3, A3, B3, C4, followed by a quarter rest, then eighth notes D4, E4, F#4, G4, and a half note F#4. Vla. has eighth notes G2, A2, B2, C3, followed by a quarter rest, then eighth notes D3, E3, F#3, G3, and a half note F#3. Vc. has a quarter rest, then eighth notes G2, A2, B2, C3, followed by a quarter rest, then eighth notes D3, E3, F#3, G3, and a half note F#3. The Vc. part is marked 'arco' for the first measure and 'pizz.' for the second. There is a pizzicato marking for Vln. II in measure 15.

16

Vln. I

Vln. II

Vla.

Vc.

pizz. arco pizz. arco pizz.

Detailed description: This system contains measures 16 through 18. Vln. I continues with eighth notes E4, D4, C#4, B4, A4, G4, F#4, and a half note E4. Vln. II has eighth notes G3, A3, B3, C4, followed by a quarter rest, then eighth notes D4, E4, F#4, G4, and a half note F#4. Vla. has eighth notes G2, A2, B2, C3, followed by a quarter rest, then eighth notes D3, E3, F#3, G3, and a half note F#3. Vc. has eighth notes G2, A2, B2, C3, followed by a quarter rest, then eighth notes D3, E3, F#3, G3, and a half note F#3. The Vc. part is marked 'pizz.' for the first measure and 'arco' for the second. There is a pizzicato marking for Vln. II in measure 16.

19

Vln. I

pizz.

arco

Vln. II

Vla.

Vc.

arco

pizz.

arco

pizz.

22

Vln. I

pizz.

arco

Vln. II

< >

pizz.

arco

Vla.

pizz.

arco

Vc.

arco

pizz.

26

Vln. I

pizz.

arco

Vln. II

pizz.

arco

Vla.

pizz.

arco

Vc.

arco

pizz.

arco

# II AGITACIÓN

5

Ostinato ♩ = 140

31

Vln. I

Vln. II

Vla.

Vc.

arco

pizz.

arco

39

Vln. I

Vln. II

Vla.

Vc.

arco

pizz.

arco

pizz.

46

Vln. I

Vln. II

Vla.

Vc.

arco

pizz.

arco

pizz.

arco

51

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

pizz.



56

Vln. I

Vln. II

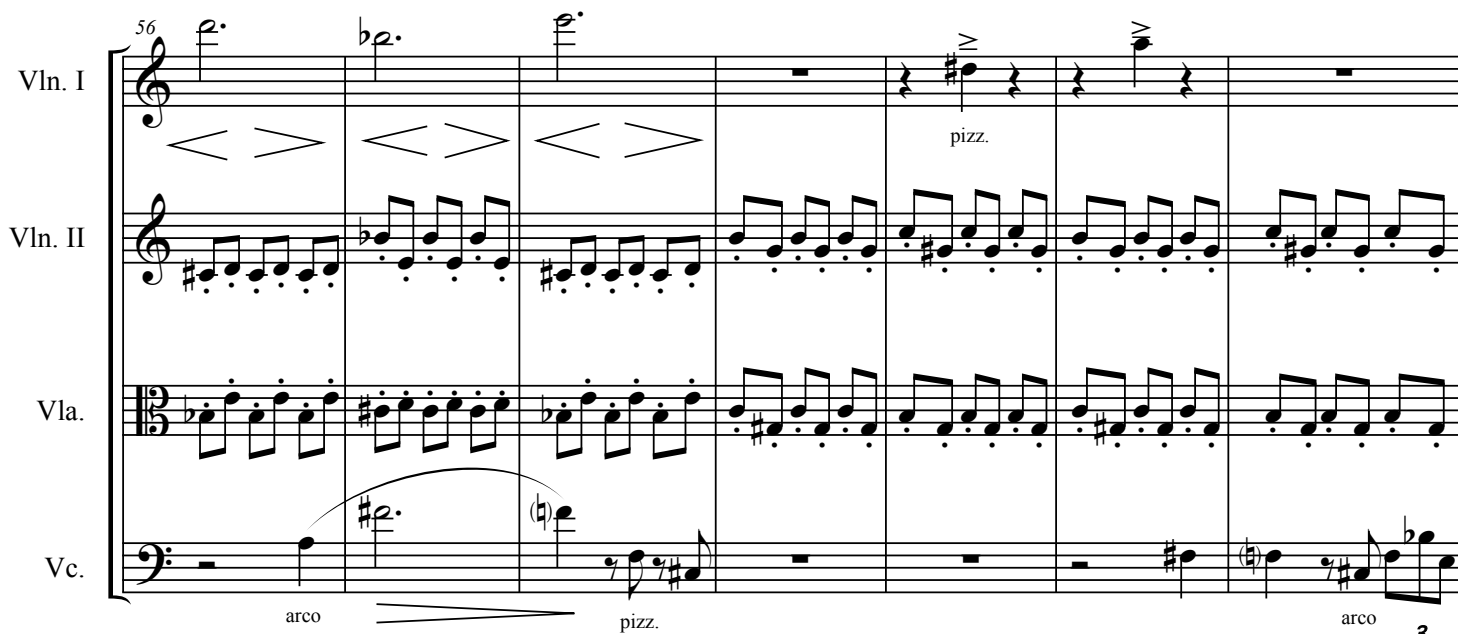
Vla.

Vc.

arco

pizz.

arco



63

Vln. I

Vln. II

Vla.

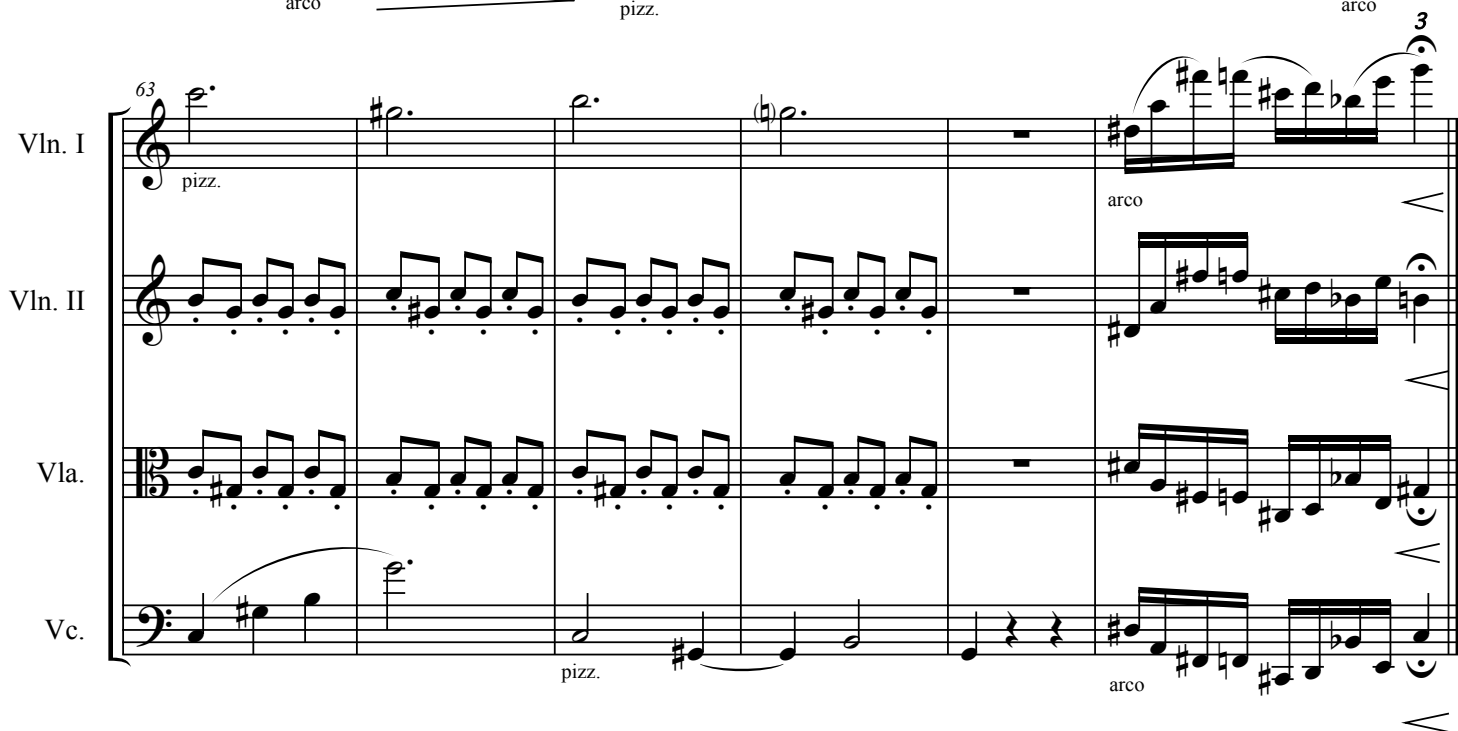
Vc.

pizz.

arco

pizz.

arco



# III TENSION

7

**Vivace** ♩ = 180

69

Vln. I *pizz.* *sfz*

Vln. II *pizz.* *sfz*

Vla. *pizz.* *sfz*

Vc. *pizz.* *sfz*

arco

arco

arco *sfz*

arco *sfz*

74

Vln. I *pizz.* *sfz*

Vln. II *pizz.* *sfz*

Vla. *pizz.* *sfz*

Vc. *pizz.* *sfz*

arco

arco

arco *sfz*

arco *sfz*

79

Vln. I *arco* *sfz*

Vln. II *arco* *sfz*

Vla. *arco* *sfz*

Vc. *arco* *sfz*

*mf*

*pizz.*

85

Vln. I

Vln. II

Vla.

Vc.

pizz.

pizz.

pizz.

pizz.

90

Vln. I

Vln. II

Vla.

Vc.

arco

arco

95

Vln. I

Vln. II

Vla.

Vc.

pizz.

pizz.

pizz.





112

Vln. I

Vln. II

Vla.

Vc.

arco

*ff*

pizz.

Measures 112-115. Vln. I and II play eighth notes, then a half note G#4. Vla. plays a sixteenth-note pattern. Vc. plays a sixteenth-note pattern. Dynamics include arco, ff, and pizz.

117

Vln. I

Vln. II

Vla.

Vc.

pizz.

*sf*

Measures 117-120. Vln. I and II play eighth notes. Vla. plays a half note. Vc. plays a half note. Dynamics include pizz and sf.

121

Vln. I

Vln. II

Vla.

Vc.

arco

pizz

*3*

pizz.

Measures 121-124. Vln. I and II play eighth notes. Vla. plays a half note. Vc. plays a half note. Dynamics include arco, pizz, and a triplet.

Viola

Díptico sacro  
**I - ECCE HOMO**

Orquesta de Cuerdas

Salvador Martínez

**Allegro Maestoso** ♩ = 115

div.  
*f*

6

11

16

21

26

32

*tr* *tr*

**Pesante** ♩ = 60

div.

**a tempo** ♩ = 115

39

46

col legno

51

arco

2

258


58

## ECCE HOMO

58

Musical score for the 58th measure of "The Swan Song" by John Williams. The score is in bass clef, 2/4 time, and D major. The melody consists of eighth and quarter notes, with a final quarter rest followed by a quarter note D5. The bass line is mostly whole notes, with a final quarter rest followed by a quarter note D3.

65

65 

70

70

4

*p*

80

80

col legno

85

85

90

90

95

95

Exercise 95 is a single-line musical exercise in bass clef. It consists of a continuous sequence of eighth notes, all with stems pointing downwards. The notes are arranged in five groups of four, separated by vertical bar lines. Each group of four notes is beamed together. The exercise is written on a single staff.

100

100

Example 100

**Religioso** ♩ = 80

105

105 *triquillo*

113

**a tempo** ♩ = 115

113

*rit.*

**a tempo** ♩ = 115

*p*

*spiccato*

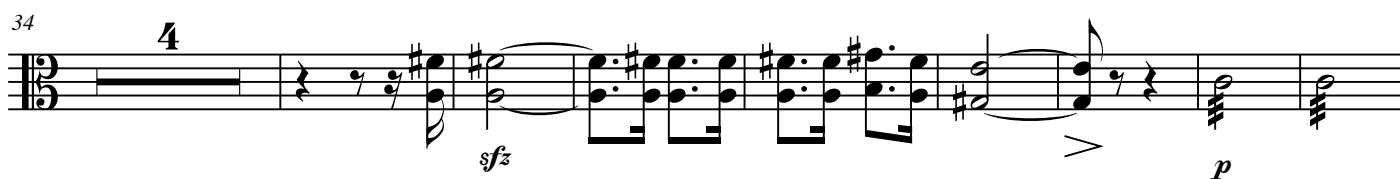
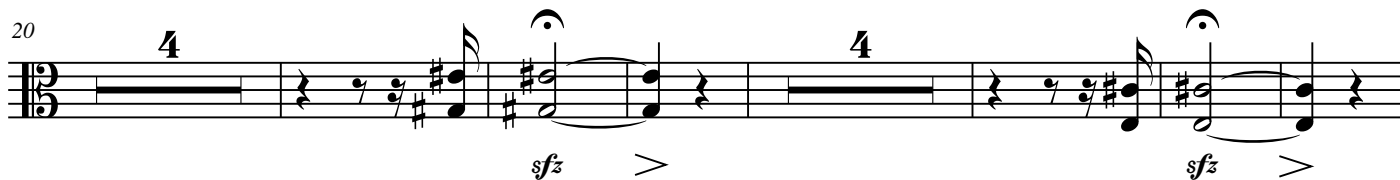
*p*

# El Sepulcro

Marcha Fúnebre

Orquesta de Cuerdas

Salvador Martínez

Lejano  $\text{♩} = 40$ 9 Tempo de Marcha  $\text{♩} = 80$ 

Meno mosso



Primo tempo



# El Sepulcro

Meno mosso

2  
89



100



109

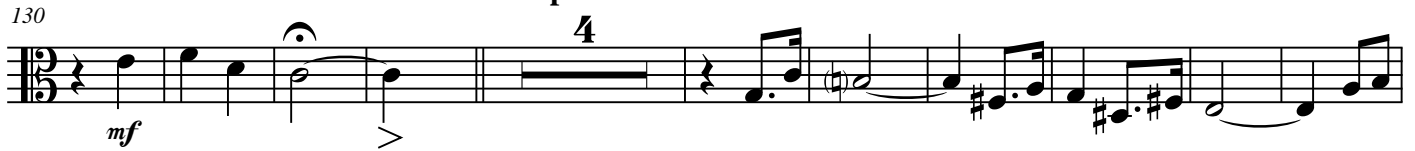


118



Tempo de Marcha ♩ = 80

130



144



156



169



# La mirada del niño

sobre la talla de Juan González Moreno del grupo "Las hijas de Jerusalem"

Violín y Orquesta de cuerda

Salvador Martínez

Adagio ♩ = 55

18

29

39

50

61

72

83

pizz.

arco

*f*

*rit.*

*mp*

*rallentando*

*f*

